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CONN CENSUS



CONNECTICUT COLLEGE

Vol. 50—No. 12

New London, Connecticut, Thursday January 7, 1965

Price 10 cents

Rosemond Tuve, 1903-1964

Dr. Rosemond Tuve, a distinguished member of the college faculty for 28 years, died December 20 in Bryn Mawr, Pa.

Professor Tuve had continued teaching English at the University of Pennsylvania after her retirement from the Connecticut College faculty in 1962.

Dr. Tuve received her bachelor's



Miss Tuve

degree from the University of Minnesota in 1924 and her master's degree from Bryn Mawr College in 1925. She was awarded her doctorate in philosophy from Bryn Mawr in 1931.

Miss Tuve was awarded honorary Doctor of Letters degrees from Augustana College in 1952,

Wheaton College in 1957, Mt. Holyoke College in 1959 and Carleton College in 1961. She received a doctorate degree in Hebrew letters last year from Syracuse University.

She had served the faculties of Goucher College, Vassar, Bryn Mawr School for Women Workers in Industry, Connecticut College and the University of Pennsylvania. She had been a visiting lecturer at a number of schools, including Harvard and Princeton.

Miss Tuve had worked at Oxford, Rome and Paris from 1932 to 1934 and again in 1948-49 and 1952. In 1957 she returned to Oxford as a Fulbright senior research fellow.

She had also been a visiting professor in English for NATO and Aarhus University, Denmark.

Dr. Tuve was the holder of awards from the British Academy, American Association of University Women, American Council of Learned Societies. She was fellow in the American Academy of Arts and Sciences and an officer and member of the English Institute, the Medieval Academy, Modern Language Association, Renaissance Society of America, Phi Beta Kappa and other organizations.

As an author she contributed articles to learned journals and wrote *Seasons and Months, Elizabethan and Metaphysical Imagery, A Reading of George Herbert* and other works.

Miss Tuve taught, along with underclass sections in sophomore English, the Tudor Drama course at Connecticut College.

Interested in . . .
BERMUDA—
for spring vacation?
Elbow Beach
Contact:

Barb Johnson
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Make your reservations soon!

Girls to Attend Yale Sno-Ski, Annual Event

A weekend might bring anything from a new beau to a broken leg. This possibility comes courtesy of the Yale Outing Club, whose Sno-Ski is to be held from February 12th-14th.

As usual, the rendezvous occurs at Pico Peak, Vermont. It begins on Friday evening, when the town is taken over by busloads from Brown, Syracuse, Harvard, et. al. The activities do not start until the next day, but once under way the pace is hectic.

Saturday morning and afternoon are completely filled with skiing, with lessons and lift tickets at a reduced rate. For the skilled and serious skiers there are slalom and downhill races; for the novice or daring there are tandem races. There are a variety of trails and slopes, so any type of skier can find his own place.

After a brief clean-up at six the crowd reassembles at some predetermined spot, such as the town hall, where the local ladies serve their "banquet." It is sufficient to satisfy ravenous appetites, and to revive flagging energy. Those who stay for the evening have a chance to meet the rest of the students as well as to demonstrate their endurance, for square dancing lasts until the last set collapses.

Skiing starts early the next morning and continues until the buses leave at 3:00. It is definitely not a week-end for the mono victim. However all skiers looking for an inexpensive week-end are welcome, regardless of ability. A lively and enjoyable week-end is certain, plus a sound sleep Sunday night. Sign-up sheets are located in the post office.

English Professor Emeritus, Dr. Bethurum, to Retire Soon

Professor Emeritus of English and past Chairman of that department at Connecticut College for twenty-one years, Miss Dorothy Bethurum — or Mrs. Loomis, as she is known outside the college community — is retiring from the faculty at the close of the semester. Although her plans are still tentative, Dr. Bethurum hopes to take a trip abroad with her husband, Mr. R. S. Loomis, in March.

Mr. and Mrs. Loomis will spend part of their two month trip vacationing; their plans include a visit to France. Dr. Bethurum also hopes to spend some time in England doing research. Mr. and Mrs. Loomis will return to the United States for the publication of Mr. Loomis' book which is in the press.

Born in Franklin, Tennessee, Dr. Bethurum completed her undergraduate education and Master's Degree at Vanderbilt University. Before receiving her Ph. D. at Yale University, Dr. Bethurum began her teaching career at Randolph-Macon Women's College. From that post she went to Lawrence College, where she received the rank of Full Professor. Dr. Bethurum came to Connecticut College in 1940, as Chairman of the Department of English.

Dr. Bethurum's articles and critical reviews have appeared in various publications and journals. In 1954 she had published two

Fathers to Discuss Parents Fund Plans

Eleven fathers of Connecticut College girls will attend the mid-winter meeting of the Parents Fund Committee this Friday evening, January 8, at The Castle in Norwich.

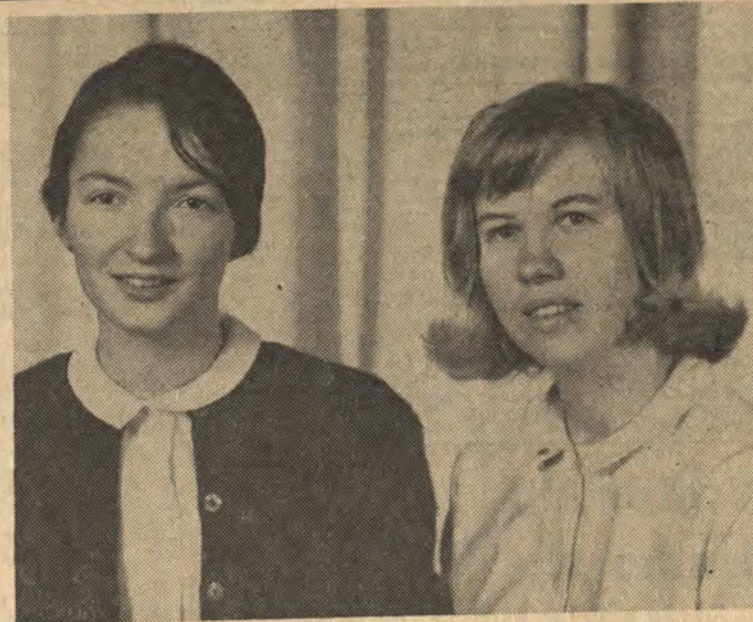
Mr. H. John Rowland of Chatham, N. J., chairman of the committee and father of Susan Rowland '65, will preside at the meeting, called to discuss progress and plans for the College's newly established Parents Fund.

Other members expected to attend are: William H. Gulliver of Boston, vice chairman of the committee and father of Ann Gulliver '66; David J. Marsden of Pelham Manor, father of Edith Marsden '65; Robert S. McCoy of Larchmont, N. Y., father of Patricia McCoy '65; Francis E. Fleck, Jr., of Bethesda, Md., father of Margaret Fleck '66; and Dr. J. H. Mitchell, III, of Cohoes, N. Y., father of Frances Mitchell '66.

Also Charles W. Deane, III, of Scarsdale, N. Y., father of Elizabeth Deane '67; Richard Jackson of Barrington, R. I., father of Faith Jackson '67; and two members of the committee, representing parents of freshmen: Carlisle Humelsine of Williamsburg, Va., father of Mary Carlisle Humelsine; and James R. Shepley of Port Washington, N. Y., father of Cheryl Lynn Shepley.

Alan J. Schmitz of Summit, N. J., father of Dhuane Schmitz who graduated last June, will also attend the meeting, representing parents of Connecticut College alumnae.

Members of the committee from the College are President Charles E. Shain, Dean of Administration Warrine Eastburn; Director of Admissions M. Robert Cobbledick; and Director of Development John H. Detmold. Miss Eastburn serves as secretary of the committee.



New Managing Editor and Editor-in-Chief

Janet Matthews, Anne Taylor Assume Conn Censu Positions

It was nine-thirty Monday night again. The girl behind the golden helmet-without-wings was deciding, like her helmeted forerunners, whether to teach in Africa or join the Peace Corps. The wheat-jeaned form doubled over the telephone table shouted at the same bell-ladies, "No, not Mary, Terry, Terry!"

But above the Monday ritual rises The Word: **Conn Censu** is under New Management! Along with the New Year, **Conn Censu** is born again. It proudly announces a new staff and new campaign.

Janet Matthews, a junior English major from Sydney, Australia, succeeds Milanne Rehor as Editor-in-Chief and wearer of the **Conn Censu** Crash Helmet. Her Managing Editor is Anne Taylor, a senior English major from Madison, Wisconsin. Tessa Miller, a junior in English from Crown Point, New York, will continue as Feature Editor, along with her co-editor from Meriden, Connecticut, Leslie White, also a junior English major. Rae Downes replaces Kathy Ritchell as News Editor,

drawing on her experiences as a reporter for the Norwich Bulletin, her hometown paper. Sophomore Button Brush will continue as Assistant Managing Editor.

Striving to minimize their regional differences, these editors from such widely separated hometowns find unity their major concern for the coming semester. But they seek unity in more than just the policy of **Conn Censu**; unity within the campus, among the academic departments, will be the goal of editorial policy in 1965. **Conn Censu** hopes to find, or perhaps create, the real image of Connecticut College — an image students and faculty alike can stand by, or even rise to.

To achieve these goals, **Conn Censu** seeks a closer and wider contact with the student body. It invites all students interested in writing, in soliciting advertising, in copy-reading and editing, to a general introductory meeting the first week of the new semester, on February 1 at 4:30 p.m. Non-staff comments and criticism are always welcomed, and encouraged. **A.K.T.**

11 Faculty Members to Assume Leaves of Absence for '65-'66

Eleven members of the Connecticut College faculty have been granted leaves of absence by the Board of Trustees to pursue individual research, writing and study during the academic year, 1965-66, President Charles E. Shain has announced.

Three have applied for leaves for the entire year and seven have requested first or second semester leaves. Associate Professor of English, William Meredith, will also be on leave second semester of the current academic year to teach a course in poetry at the University of Wisconsin.

Miss Martha Alter, professor and chairman of the department of music, plans to compose while on leave, during second semester of next year. She will concentrate the major portion of her efforts on a choral work for mixed voices, based on the text from the Book of Revelations in the Bible. The work will be in cantata or oratorio form, with solos and choruses, to be accompanied by organ and/or piano, trumpets, and tympani.

James Armstrong, instructor in music, will complete work on his doctorate at Harvard during the

first semester of the academic year.

Philip Jordan, Jr., assistant professor in the department of history, will work during the second semester on a biography of Tapping Reeve, an influential arch-Federalist, and a study of his school—the Litchfield Law School. This is a new project for Mr. Jordan, which has grown out of his study of Connecticut during the periods of the Revolution and the Confederacy. He will also study the kind of law learned by the outstanding graduates of the school as well as trace the growth of law as a profession. During the late 18th and early 19th centuries, careers in the ministry and commerce were those most usually pursued.

The political and economic developments which took place in Venezuela during the five year period of the presidency of Romulo Betancourt (1953-1963) will be the research project of Glen L. Kolb, associate professor in the department of Spanish. Since Betancourt was the first democratically elected president to serve his full term in the South American

See "Faculty"—Page 3



Miss Bethurum

books, edited in collaboration with Randall Stewart of Brown University. Entitled *Living Masterpieces of American Literature*, and *Living Masterpieces of English Literature* the works were published by Scott, Foresman and Company of Chicago. She has also lectured on Medieval subjects on which she is an authority. Dr. Bethurum has recently directed One Chaucer Tale, to be published by The Clarendon Press, in January. She is presently writing a critical work on Chaucer.

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Editorial... Under the Palm Trees

As we stagger back to the Conn Census office after our weekend mid-semester break, Mimi Rehor will be reclining under the palm trees in a secluded island in the South Seas. Having taken her comprehensives prematurely, Mimi will be doing what any philosophy major would do—walking on air and contemplating that warm tropical sun.

Although Mimi was only Editor-in-Chief of Conn Census for a semester, she played hostess to a New England Editors Conference. She steered the helm of our controversial paper through a tumultuous storm of criticism. Her editorials, from "Keeping Off the Grass" to "Bed and Bored," brought spice and variety to the editorial page.

We wish Mimi all good fortune as she embarks on her future career.
The Editors

Smith Quest

We reprint this article from the Smith College *Sophian* as an interesting comment which could be related to our own "Conn Quest."

The very process of following any plan through from its initial conception to its final reality necessitates numerous revisions and concessions to reality. With the *Challenge* topic for this year, the remodeling process has been especially necessary. I would like to take this opportunity to explain to the students the changes which have been made in the program since they voted on the topic last spring, and to point out why we felt such changes to be necessary.

Last spring the student body voted for "The Image Makers, Creator and Critic" as the subject for the *Challenge* lecture series this year. A number of prominent names of artists, writers, philosophers, and their critics were suggested as possible speakers. While political "image makers" were considered, it was thought best that such men not be included in the *Challenge* series because it would be an election year and these men would be speaking on their own.

The first place where revisions had to be made was in a consideration of the speakers. We wrote to many "big names." Unfortunately the very fact that these people are so well known makes it difficult to have them here at Smith. While nine out of ten expressed great interest in our topic and spoke of its relevance to college students of today, these people had to refuse our invitations to speak. Either they already have made engagements for the whole year, or they are taking time off from making speeches, or they are actively trying to produce a work of art or a book which takes all of their available hours.

A second fact we had to consider when asking "creators" to speak was, "Is this person a good speaker?" A great many creators are apt to be silent on the role they are trying to fill or the image they are trying to make. While it is very easy to find any number of critics about contemporary culture, it is hard to find articulate creators.

The most important problem with the topic as it existed last spring, and which we hope we have solved to the satisfaction of the students, is that of the complexity and broadness of the topic. As it existed before, *Challenge* could have had twenty different speakers on twenty different but slightly related topics and still not exhausted the material which could be covered by the title "The Image Makers." We had to limit it somehow. Because the social impact of the American artist—author, dramatist, visual artist—has been tremendous in the twentieth century, both here and abroad, we chose this as our more specific topic.

About a century ago writers such as Emerson and Whitman deplored the fact that American art seemed neither to embody nor address itself to American society. Today's art, on the contrary, is definitely socially oriented. This year's *Challenge* lectures will explore various aspects of social philosophies embodied in this art.

From my contacts so far I have found our speakers exciting and provocative. I hope you will too.

Katrina Dyke '65
Challenge Co-ordinator

Topic of Candor

There comes a time, like perhaps the Tuesday night of one of the two heaviest pressure weeks of the semester, when even the call of highest duty-to-thyself doesn't raise the soul to great heights. Anger, yes, soul, no.

There's nothing in the world like a three a.m. fire drill. You dream of music and singing voices, then a consistent chime... chime... chime. You drowsily realize that the chime is not etherial, but mundane, mundane. You stumble to the window, you search frantically for those shoes other than your black silk three-inch heels you haven't yet put away from vacation, you try desperately to remember whether you even have a coat this year, and half-way out of the room remember to go back for a towel. Then panic sets in.

No one in his right mind, you illogically reason, would schedule a fire "drill" for three a.m. during the busiest time of all—on the only night this week you allow yourself the luxury of sleep—a whole six hours of it, this Tuesday night. It must be a real fire!

But you find others standing in the downstairs hall, and you know it is only a drill. One girl sleeps through, of course, because someone who was supposed to check was just as sleepy as you yourself were, when you couldn't remember what "that sound" was supposed to be. Upstairs you trudge again, and fall into bed. Around the campus you hear the faint bells from other houses, and

at quarter-to-four you remember looking at your clock.

What is it now? Certainly not music this time—more like an annoying mosquito. Now you remember where all your things are, and as you leave your room, you see it is four-fifteen and, what fun, another fire drill.

Everybody's happy this time, at least those who run the drill. You see an unknown face with a flashlight, and you wonder if the Spanish Inquisition had anything on two middle-of-the-night fire drills.

Last time you looked at the clock it was five in the morning, and you figure out of your "night to sleep," you got four and a half hours. And tonight you have that twenty-page paper to write that you have done the research on, yes, but just haven't gotten around to writing while you were doing the others. And that psych. hourly Friday, and the short paper due Friday afternoon. Ah well, maybe reading week you'll get your sleep.

By bright daylight it doesn't seem so painful, only irksome. You hope that whoever it was that decided to hold an early-morning drill this particular week had four papers to do and didn't get any of them done, because she had to run around and ring bells all night.

But then again, maybe she didn't get enough bell-ringing New Year's Eve, and this was just her way of saying, "Happy New Year, and Welcome to Conn. College, this glorious 1965." A.K.T.

Robert D. Hale Reviews Play Production 'Skin of Our Teeth'

Roller coasters and dinosaurs. Homer, Moses and bingo playing nuns. Hysterics and pyrotechnics. All of this and plenty of that filled the stage and spilled over into the audience in Palmer Auditorium when Wig and Candle presented Thornton Wilder's *Skin of Our Teeth*.

A mulligan stew of theatrical tricks and assorted truisms which have assaulted the ear since it first bloomed on the head of man, *Skin of Our Teeth* was conceived by the influence of *Finnegan's Wake*. Wilder's play was born of the desire to find "new ways to express how men and women think and feel in our time," crucified by oh so many eager amateurs seeking the slightly sensational, died and buried only to rise again not as the phoenix but as the shattered shelter of the Antrobus family, serviceable but not burnished bright as it first appeared.

Wilder has said of this play, "I think it mostly comes alive under conditions of crisis." Tentative and tenuous though it may be, we must be in the midst of that peace which makes us think more of comfort than of a better life. *Skin of Our Teeth* did not "most-ly come alive" for Wig and Candle.

Whether this was the fault of the production, the climate of the time or the age of the dialogue can be argued. Certainly no effort was spared to create all of the author's technical effects. We have seldom seen such elaborate sets and lights on the Palmer stage as were provided by director Robert Cohen and designer Jane Hubbard. They, and all of their anonymous assistant slaves, are to be commended for a mighty mountain of work accomplished.

One wonders though if perhaps the machinery did not get in the way of the play. Were the demands of the sets so great that the needs of the actors could not be met? Was it a case of the orchid wearing the woman?

It may seem cruel to cavil when the cast worked so long and so hard, especially when the players do not have an opportunity to come back with a new rousing performance to wake up those who snoozed through last month's. One cannot point a finger and say "he was dreadful," or "she

ruined the whole first act." There were those who were better than others, but no one was really poor.

It was a matter of pace. *Skin of Our Teeth* should go at break neck speed. The audience should be kept on the edge of hysteria with attacks coming from all directions. The play is a vaudeville, and should be played as such. As presented by Wig and Candle it was a 78 rpm record played at 33 rpm.

Lynn Allison had some fine moments as Sabina. Eleanor Abdella was up and down as Mrs. Antrobus. Frank Carr was consistent as Mr. Antrobus, as were Susan Endel and Henry Weil as Gladys and Henry. Of the multitude, Roger Shoemaker, a pre-Metrical Jack Lemmon, Marian Coates, Andrea Luria and Audrey Stein were especially memorable. Nor will one forget the nameless lady who had hysterics in the audience.

Unfortunately these and all the other persistent players did not relate to each other nor to the audience. Nor did they combine to create a force which could make the audience feel. Visually satisfying, intellectually interesting, the production was emotionally (and therefore dramatically) lacking.

One does not write a review such as this to pick, but rather to prod. Sincere appraisal rather than syrupy salutation is the aim of the critic. Prods are not pointed at weak productions. *Skin of Our Teeth* as presented by Wig and Candle was strong enough to bear the brunt of an attack. Under the guidance of Mr. Cohen and with the continued dedication of those who labored late and long both organization and future productions will gain in strength and purpose.

Robert D. Hale

Nearly a billion copies of *Grimm's Fairy Tales* have been sold in more than 50 languages. These include Swahili, Tajik and Bengali. In Africa, the witch's house of Hansel and Gretel is made not of cake but of salt, a greater delicacy there. Since snow is unknown on the equator, Snow White's name becomes Flower White. In one version, Cinderella goes to the ball in a canoe.

Why not tutor New London students next semester?

The other day I was thrown from my bicycle and landed beneath the wheels of a car.

But I managed to get up and walk to gym class to see if I could be excused. Well, only the infirmary could excuse me, so I hobbled over there.

Sorry, they said, we closed at 4:00. Come back tomorrow.

With fears of senior year gym, I hurried back to gym class in time to make two points in a field goal... whereupon

I collapsed dead away, due to my weakened condition.

I was transported back to the infirmary...

But I got no sympathy because college students are never really sick; they are all hypochondriacs.

I was let out twice a week to fulfil my gym requirement.

But after six weeks of this plus testing for mono, I feigned schizophrenia and megalomania. I was whisked home on leave from school, but I decided never again to return.

I haven't the sang-froid of the academic mind.

S.D.F.

Cinemascoop Becomes Spectator Sport

CAPITOL:

Friday-Thursday, January 8-14
"The Americanization of Emily"—James Garner and Julie Andrews

GARDE:

Friday-Saturday, January 8-9
"Sex and The Single Girl"
Sunday-Tuesday, January 10-12
"Only Two Can Play"—Peter Sellers
"Lilith"—Warren Beatty and Jean Seberg
Wednesday, January 13
"Goldfinger"—Sean Connery

For those who feel that their athletic prowess does not merit participation in the myriad gym activities during reading week, the Capitol and Garde theaters offer a more entertaining alternative.

Sean Connery and Julie Andrews will frolic gaily unhampered by the rigors of scholastic tremors.

SCOOP

A tremendous feminine desire for crocodile-leather shoes, handbags, and luggage, is spurring crocodile hunting in Africa. A hunter may get \$50 to \$70 for a high-quality belly-skin. A portion of this skin, tanned and made into a smart handbag, may bring nearly \$300 in a retail store.

Architecture Class to Display Photographs of Ugly Buildings

A first-of-its-kind exhibit will be opened to the students of Connecticut College, members of the college community, and residents of the New London area Tuesday, January 12, in Lyman Allyn Museum. The show entitled *America the Ugly* is a collection of photographic statements by the students of contemporary architecture. Its purpose is to give the students an opportunity to express their opinions as to what is bad as well as good in architecture today.

The instructor of the course, Mr. Richard Sharpe, a practicing architect and resident of Norwich, knows of no such critical exhibit having been done anywhere before.

The exhibit consists of photographs taken by the students of two buildings each, one which is judged to be distinctive in quality,

and the other, equally distinctive in its lack of quality. Of the 68 girls in the class, five used buildings in the New London area, and the majority of the rest of the class will present buildings in New England.

America the Ugly will be on exhibit from January 12 through January 25. Lyman Allyn Museum is open for our enjoyment Tuesday through Saturday from 1:00 to 5:00 p.m. and Sunday from 2:00 to 5:00 p.m.

Examinations are hard upon us, no doubt about it, and everyone knows the value of a short break from studies, a relaxing change of pace to restimulate our minds and souls. This exhibition is just such an interesting and stimulating opportunity. The opinions expressed in the exhibit are not necessarily those of Mr. Sharpe, the art department or this reporter. If you feel strong about any of the photographic statements, feel free to write a poison pen letter to the student responsible.

Alice Cotsworth

THE FLAMES OF DELTA TAU

Delta Tau Delta, a large fraternity house at Wesleyan University, burned to the ground December 18, 1964. The fire, apparently started by Christmas candles igniting a burlap wall-covering, destroyed completely the two upper stories of the house, to a total of \$100,000 damage.

Fraternity members reported large individual losses, from a \$1000 stereo set to two senior distinction papers. Some of the living room and dining room furniture was salvaged, but the personal possessions of the students were completely destroyed.

A Wesleyan University official said that the fraternity members will be fed and housed in other buildings around the campus. Fraternity spokesmen announced plans, the last week in December, for a new fraternity house, one third larger than the one which burned, to be ready for occupancy within a year.

Lyman Allyn Exhibit Of Area Fashions Shows Local Color

For those who venture to take the short walk which leads to the Lyman Allyn Museum, a treat is in store. New London fashions from 1815-1932 are on exhibition.

This is not the usual variety of costume show in which staid dummies display their finery. Imaginatively articulated dummies, with complexions ranging from kelly green to shocking pink complemented by hair of blue or purple, are employed at the Lyman Allyn Museum exhibition. Exciting moments in New London history provide the theme.

A Victory Ball during February, 1815, at the end of the War of 1812, was celebrated in New London. Pink faces and fushia haired belles, wearing Empire gowns of white muslin, changeable silk, China silk, and black satin of the period, grace the scene. Feathers, fans, jewels, evening bags, and lace mits enhance the decorative effect.

In a slightly more casual vein is the scene of the first Harvard-Yale Regatta, of 1878, which took place on the Thames. The outfits worn by the female sports enthusiasts differ radically from the usual "college weekend" dress of today. A two piece, full length. See "Lyman Allyn"—Page 6

Do You Remember A Long-Gone Day In Last September

Do you remember . . . the quiet in the dorm after the Cuban Crisis? the food riot? your English professor in tears on November 22, 1963? saltines and skim milk during exam week? "Our hearts to you, our hands to you?" the burning of Delta Tau Delta? your first hourly in phy sci? the day the Complex opened? when Shakespeare class celebrated Shakespeare's birthday? what you said on your most recent paper?

A.K.T.

'Cheyenne Autumn' Portrays Tribe's Ill-Treatment from U.S.

Bigness is no clue to success—a fact which this reviewer has often noted after having slept through some of those fantastically extravagant, rip-roaring pictures with horse-pulled chariots and wildly clashing armies. What makes a film good is not how many stars there are on the billing, but how well they act; not how large the screen is, but the quality of what is seen.

Cheyenne Autumn has, for the past few weeks, been blatantly advertised over the air waves as one of the most spectacular sagas of the west. It boasts of twelve top stars (James Stewart, Edward G. Robinson, Richard Widmark, Carroll Baker, Karl Malden, Sal Mineo, Dolores Del Rio, Ricardo Montalban, Gilbert Roland, and Arthur Kennedy) and one renowned director (John Ford). The 158-minute long movie is filmed in technicolor and panavision 70. Despite all this, it lacks that intangible quality which always manages to separate the celluloid classics from the duds.

Cheyenne Autumn, is a dud. John Ford, a six-Oscar director, attempted to show the injustice done to the Cheyenne Indian tribe by the United States Government in 1877. Robbed of their land, the Indians were sent to a desert wasteland and left there to eke out a lonely existence. Ford's film shows how these same Indians traveled on foot some 1,500 miles back to their homeland in Wyoming. It is a fine story—a story which should be told. But some-

how, the impact of the movie's meaning — man's inhumanity to man — is lost on the giant technicolor screen. The only emotion one feels is directed not towards the suffering Indians, but towards those men in Hollywood who managed to turn a potentially great film into just another long western.

The worst part of *Cheyenne Autumn* is a highly distasteful excursion to Dodge City, wherein the viewer meets up with Wyatt Earp (James Stewart) and Doc Holiday (Arthur Kennedy). Both of these romantic western heroes are seen nonchalantly playing poker in a rowdy saloon. The scene is typically bad burlesque—with the same old off-color jokes and flying fists. Stuck in the midst of the Indian tragedy, the scene turns out to be not humorous, but pathetically perverted. One wonders why it was allowed to remain in the finished celluloid version.

On the pro side are some excellent photographic shots of western scenery, and some fairly good acting by Richard Widmark, the kind-hearted Army man; Carroll Baker, the Quaker school marm; and Gilbert Roland, the Indian chief, Dull Knife. But even they don't make up for Ford's lack of good sense.

Cheyenne Autumn is an excellent testimonial for the old adage: "Quality, not quantity."

Regina Gambert

Faculty

(Continued from Page One)

country. Mr. Kolb feels this period should be an especially fruitful one to explore. Mr. Kolb will be on leave during the first semester 1965-66.

John Kent, professor in the department of zoology, will spend the year working with Dr. Richard Eakin in the zoology department of the University of California in Berkeley. Mr. Kent's objectives will center around an electron microscope study of degeneration and regeneration of intestinal epithelium. He will engage in intensive study of the literature of modern cytology and will seek to gain greater competence in methods of electron microscopy for research in the field. This would prove helpful in the event of possible future establishment of an electron microscope laboratory for undergraduate instruction and research at Connecticut College.

Continuing her research on the rise of the Mexican "folk saint," Nino Fidencio, Miss June Macklin, assistant professor in the department of sociology, will spend the first semester time in Coahuila, Mexico, gathering further data. She will attempt to trace the influence of Fidencio, a one-time faith healer (curando), upon three highly successful practicing curanderos — two women and one man.

William Meredith, well known poet and author of the award-winning poem, "The Wreck of the Thresher," will be a resident fellow in creative writing for the academic year '65-66, at Princeton University.

Lenore O'Boyle, assistant professor of history, will focus her research during the first semester on the interaction of society and the press in England, Germany, and France from 1815 to 1848. This will enable her to extend understanding of the three West European societies at different stages of their political and economic development through examination of a single institution.

Supervised laboratory work and study at Brown and Princeton Universities in the area of physiological psychology will be undertaken by Robert L. Rhyne, assistant professor of psychology. He is interested in learning basic laboratory techniques and instrumental skills necessary for electrophysiological studies in receptor processes and brain functions. Mr. Rhyne will be on leave during the second semester.

Peter Seng, assistant professor in the department of English, will spend the second semester completing an edition of songs and ballads in the British Museum—work which he started six years ago. He will also begin work on a monograph concerned with Shakespeare's Measure for Measure.

Author of the book, *The Changing Face of New England*, Miss Betty F. Thomson, professor and acting chairman of the department of botany, will complete work on a new book, for the general reader, *Landscape of the Great Midwest*, during the first semester.

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Year of Tiger-Dragon Delays Modern Slow Boat to China

"It's very hard; the courses are very stimulating; I love it!" This was Antoinette "Tony" Carter's summary of her first semester at Princeton University on the "Co-operative Undergraduate Program for Critical Languages."

Tony, from Shrewsbury, Massachusetts, would have been a junior at Connecticut College this year. Instead, she is studying Chinese and related subjects at Princeton. She was selected for the program along with Sue Harrigan, also from Connecticut College, and eight other girls from colleges including Wellesley, Middlebury, Vassar, Sarah Lawrence, Rutgers, and Queens College. Connecticut College is the only school with more than one representative.

In New London just before vacation to work out her study program next year, Tony said she found her routine "quite different" after studies at a girls' preparatory school and two years here.

"The first two weeks were amazing," she said smiling, "everyone stared at us." Though she thinks that some of the Princeton men might object on principle to having girls in classes, "Everyone we met was very kind and helpful."

The girls on the program live in a house on the Princeton Theological Seminary grounds, a twenty-minute walk from their classrooms. Tony usually gets up early, goes to the library to study before and between classes all day, returns to her room after dinner (at a student dining organization or at one of the college clubs with a date), then studies and gets to bed around eleven.

"My courses are very challenging and very interesting," Tony said. She is studying her second year of Chinese, having taken the first year at Harvard Summer School on a Carnegie grant. (The program requires at entrance at least one year of the language in which the student will specialize. Her other courses include history of Chinese philosophy, first year Russian and American Constitutional Interpretation ("fabulous course!").

"Sometimes it is a little distracting, naturally, studying with the men," Tony said, "but it's fun. They treat us half-way between 'one of the guys' and a girl."

"Of course the weekends at a men's college are very different from what they are at 'Conn.' It's almost impossible to study, and nobody really does," Tony said she went to almost all the Princeton football games this fall. "It was exhilarating to be part of the college when the team got the 'Ivy Crown'!"

Besides being busy with her studies, Tony is also president of her house. The girls handle minor infractions of their social rules (patterned very much after our house rules) themselves. All of them, however, have keys to the house (no Pinkertons!) and proceed on an honor system. Week-night curfew is midnight; weekends, one and two o'clock, Friday and Saturday nights respectively.

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Interested in a career with the State Department, Tony thinks this program is giving her a wonderful background. "I love studying Chinese," she said, "and I love being at Princeton. I already feel a deep attachment to the university, and it's quite an experience to live in the atmosphere of an Ivy League men's college."

At Connecticut College from Wednesday until Friday before vacation, adjusting her senior year program and visiting friends, Tony stayed at Rosemary Park House and then left for vacation with her family to return to Princeton January 3.

Athletic Assoc. To Provide Special Sports Next Week

During Reading Week there will be special provisions for athletic activities at Crozier-Williams Center. Bridget Donahue, president of the Athletic Association, and Pat Parsons, co-ordinator of the Reading Week activities, indicate that the sports should provide a necessary diversion from the scholastic requirements of the week.

On January eleventh and twelfth, there will be basketball in both gyms at four o'clock. On the thirteenth and fourteenth, also at four, there will be basketball in the east gym, while there is badminton in the west gym. Each day, from five to five forty-five, there will be volleyball in the east gym. From four to five-thirty each day the swimming pool will be open for recreation.

This Saturday, lists will be posted in each dorm so that students may sign for inter-dorm competition in basketball, volleyball, and badminton.

The first week of the second semester will be an experimental free-choice week in physical education. Each student is required to attend two classes of her choice. Attendance will be taken at these classes, but being able to choose any class will allow a student to learn about a sport before signing up to take it.

'Tertulia Espanola' Plans New Events

La Tertulia Espanola, the new Spanish club on campus under direction of Frances Sienkowski, announced its new officers and plans for the coming semester, this week.

Bunny Bonham will be the vice-president, Gayle Sanders, the secretary-treasurer, and Elsa Allyn, the publicity chairman.

La Tertulia plans to meet regularly, every Thursday afternoon, from four to five o'clock in the Student Lounge; once a month the tertulias will present a special program, such as a lecture on Spanish Art, to be given in English, and a poetry reading, in Spanish. The club hopes to bring a Spanish theatre group to the campus to present a Spanish play.

January 16, the Saturday night campus movie will be a recent Mexican film, *Yanco*, which opened the Lincoln Center film festival in the spring of 1964. Although not directly sponsored by La Tertulia Espanola, the club is helping with publicity.

In the first semester, the club held several programs to acquaint themselves with customs and problems of Spanish-speaking countries. In November, La Tertulia Espanola held an "Eyewitness Reports" program on Cuba, drawing on three reporters, Marianne David, who has lived in Cuba; Mrs. Olga Christiansen, a native Cuban here as a special student, and Mrs. Elsa Karman, who left Cuba last summer.

Before Christmas, the club entertained the officers and crew of the Peruvian submarine, *Dos de Mayo*, to celebrate a Spanish Christmas. The guests serenaded the club members, and related stories of Christmas in Guatemala, Honduras, Argentina, and Peru. The party ended with the traditional breaking of the pinata, and a short snack of Spanish holiday food.

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Peace Corps Volunteer Needs Fiat, Basketball Skill in Tunisia

"I think that women in Tunisia are treated just as they should be in the States," Jerry Fite, a young Peace Corps returnee, offered, adding that the young Tunisian women are, at times, allowed to walk unveiled in the streets.

Speaking on behalf of the Peace Corps for college graduates, Jerry talked casually on his two year mission to Tunisia to a group of Connecticut College students and faculty the last week before Christmas vacation.

In relating his first experiences, he exposed some American misconceptions about Tunisian life. The "Lawrence of Arabia" image, he said, did not include the many wide streets, bright lights, and modern buildings found in the major cities. He commented that the State Department itself was not totally aware of the extent of modernization in these cities. When Jerry and his fellow volunteers wrote to Washington requesting a vehicle for transportation, the State Department sent a big blue jeep that attracted the curiosity of the Fiat and Mercedes drivers.

Life in Tunisia was not without problems, he continued, since an American university degree was not accepted by the Tunisians, who set more store by physical

prowess than by intellectual attainments. Classes could not be organized until the volunteers challenged and defeated the Olympic basketball team.

Not all problems were resolved so easily. When the Tunisians learned of the American Civil Rights issue, they asked, "Why don't you like Negroes?" The Peace Corps volunteers tried to explain that only a small section of the South showed such outwardly violent prejudice. But when violence erupted in the North, the Tunisians retorted, "I thought you said it was only in the South!" The volunteers could find no answer for this.

The benefits of the Peace Corps, Jerry concluded, were derived not only by the underdeveloped country, but by our own country and especially by the Peace Corps volunteers themselves. **W.J.**

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M. Robbe-Grillet, Author of Script for Movie 'Marienbad,' Lectures on Need for Participation in His Novels, Films

Thursday, December 17, M. Robbe-Grillet spoke to us about the question of objectivity and subjectivity in his novels and films. Mr. Robbe-Grillet said that he never tried to invent any new rules, but, as he put it, "je n'ai pas essayé d'établir des règles; j'ai seulement essayé de suivre mes propres règles." What then are his own rules? What is he attempting with his writings, and why are the results he achieves so directly obligating to the reader? Mr. Robbe-Grillet's works demand a most immediate and sincere participation of the reader in the presented material. His books and films are objective as well as subjective. Their objectivity lies, as he explains, not in impartiality or neutrality, but in the optic sense of the word "objective" which views the objects. Subjectivity becomes the result of the mere seeing or viewing of the objects, and such viewing in all cases demands the presence of a viewer. The novel is then subjective involving both writer and reader and objective in that the writer involves the reader's subjectivity via a presentation of objects. What are the objects? They are the physical world, including gestures, single words—everything which can be seen, touched, heard.

Balzac and Zola have also used the method of object description in their treatment of situations. Balzac uses descriptions and enumerations of objects belonging to the kind of life which he presents, such as forms of dress, jewels—in short those things which bear witness to man's social standing. He sees an identity of man and object; there is a permanent communion between proprietor and property. The reader, however, will soon arrive at the end of Balzac's novel without having taken much notice of the objects.

In the contemporary novel such object descriptions have a much deeper significance, M. Robbe-Grillet points out. He illustrates this by exemplifying how he treated the feeling of jealousy. To a jealous person, he tells us, the world of physical objects looks different than it did before he fell into jealousy, and it will look different again when he is no longer jealous. A proper description or film presentation of such changing objects can therefore quite effectively describe the situation of jealousy. He speaks here about a spot on the wall in the first chapter of his book; the spot measures two centimeters and as jealousy develops and increases, the spot, too, increases in size.

Robbe-Grillet feels, furthermore, that with Balzac we encounter a problem of narrative objectivity. Although Balzac never uses the pronoun 'I,' we can feel the ever-present power of the narrator. He is everywhere, he knows the past, present and future, and he is the judge in every situation. It is difficult to see who speaks—perhaps the nineteenth century—perhaps God. His novels are therefore plainly objective, since they describe man and his situations as seen from a higher level. In the contemporary novel, M. Robbe-Grillet tells us, there is no unknown narrator. The person who describes the situation is a person who is directly involved in that situation.

M. Robbe-Grillet continues to point out the significance of free invention of objects, situations and characters in the modern world

on the part of writer and reader. For Balzac, he tells us, the world which is described existed before it was pressed between the pages. The contemporary writer, however, invents his characters, and he knows that outside of his novel which is the representation of his own reality. His invented character has no reality whatsoever. Balzac's characters enter the novel ready-made; they already have all of their traits and essential characteristics. They have a past and even a destiny, and the writer does little more than to work with such facts. For the modern writer there is no other reality than the reality of his novel. M. Robbe-Grillet tells us that the character in Kafka's *Castle* is such an example of never-before and never-after. He begins to exist at the moment when he begins to talk about himself. He is nothing; he is continually becoming and dissolving again into nothingness. *Last Year at Marienbad* is M. Robbe-Grillet's own example of the creation of a man who has never been before. The narrator here has no past. He is speaking about a world which is in the process of becoming, and by speaking about this world, he himself becomes real. The narrator comes into existence in the endless halls of the hotel, and his smiling lips betray the ironic pleasure of someone who is inventing. But in the end, everything looks and sounds quite true.

In *Last Year at Marienbad* there is a history which is coming into existence. The characters have no destiny, and taken out of the context of their environment, they lose their reality. Furthermore, the question whether the

two lovers have met the year before or two years before becomes totally insignificant, because, as M. Robbe-Grillet tells us, their story only has a duration of an hour and a half. There simply is no question of time. If the film lasts 1½ hours, the events take place in that same amount of time. There is true identification of the reality of the film with the reality of our own time perception. In the same light, the contemporary novel has no past or future, but revolves around a present which is absolute, which exists as absolute, and which is continually in the process of becoming.

M. Robbe-Grillet continues to explain that *Marienbad*, for example, is neither totally objective nor all subjective. In Balzac's works the events can take place without the reader, but *Marienbad* involves the reader and makes him at the same time the central character by forcing him deeply into the events which attain their reality through his experiencing them. "Come see a film," says Robbe-Grillet, "which needs you in order to create itself." It is important to note, however, he points out, that although the film needs the audience in order to become a reality, it does not turn into a strange superstructure of the mind, dependent on the imaginary whims of the spectator, but it becomes its own potential. In other words, the events already exist as a potential and come to life by being shown on the screen. It is therefore important that the audience abandon its critical and intellectual attitudes. *Marienbad* is nothing but a meaning which searches to reveal itself, and it addresses itself to the sensitivity and not to the intellect of the audience.

The question now concerns the

good it does me, the reader or spectator, when a novel or a film needs me in order to become an object of reality. A spectator may object and say 'if I have to throw in certain parts of myself in order to be successfully enlightened about these parts, I can never be totally enlightened, because I can never transcend my own subjectivity. The answer is here that there are no answers and explanations which are totally objective, and M. Robbe-Grillet tells us that the best way for anyone to learn something about himself and the world is to allow his own inventive powers to participate in the inventive play of the writer. To invent the world is not the job of the writer; he merely makes you participate in his own invention, and the end product of the writer's and reader's invention will be a world which is meaningful to both, but totally meaningless if only one side invents. Every man invents his world, Robbe-Grillet tells us—even his own passions, and it is the task of a novel or a film to stimulate and further his inventive talents. For those, however, who insist on denying themselves the pleasure of inventing, those who insist on transcending their subjectivities in their search for absolute truths, for those M. Robbe-Grillet has not written. To them *Marienbad* will be nothing but a nightmare.

Annette Allwardt

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Born and ordained in Scotland, Reverend Read served as Chaplain to the Forces of the British Army from 1939 to 1945. Prior to coming to New York City, he was appointed Chaplain to Her Majesty the Queen in Scotland in 1952.

He has been Convener of the Church of Scotland General Assembly's Commission in 1951, and of the International Interests Subcommittee of Church and Nation Committee of General Assembly, Scotland.

In addition to appearing on radio and television, Dr. Read has contributed many articles to religious and secular publications. His publications include *Prisoner's Quest*, *The Christian Faith*, *I Am Persuaded*, and *Sons of Anak*, a collection of National Radio Pulpit sermons.

In a recent sermon, Reverend Read was quoted by the *New York Times* as saying that "Modern Protestantism has been myopic in its regard for the traditions of



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Lyman Allyn

(Continued from Page Three)

purple and blue cotton dress, topped by a horsehair hat trimmed with velvet ribbon, was one young lady's idea of an appropriate costume. On the other hand, a white nun's veil full length dress trimmed with crimson, worn by another of the plaster caste demoiselles, might have pleased a Harvard fan. Incidentally, Harvard won the race.

Other scenes which are illustrated in full costumed dress are President Andrew Jackson's visit to New London in 1833, the departure of the first train from New London in 1849, the opening of the Lyceum Theatre in 1890, the founding of Thames College, soon to be known as Connecticut College for Women, in 1911, and the opening of the Lyman Allyn Museum in 1932.

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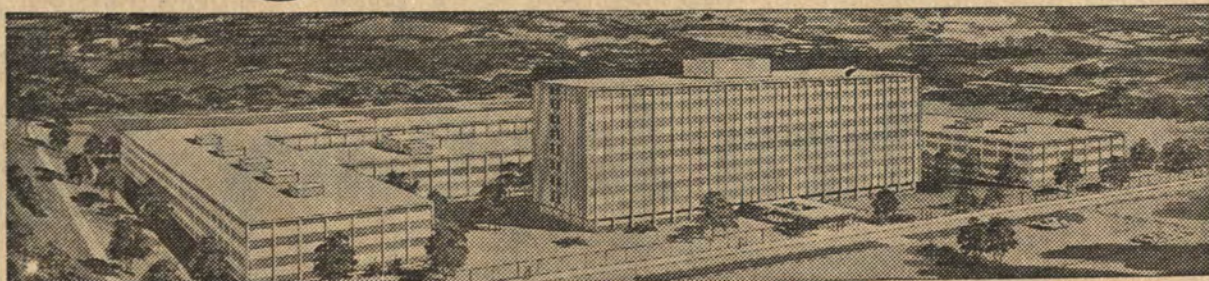
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